

ARCHANGEL MICHAEL IN RETIREMENT

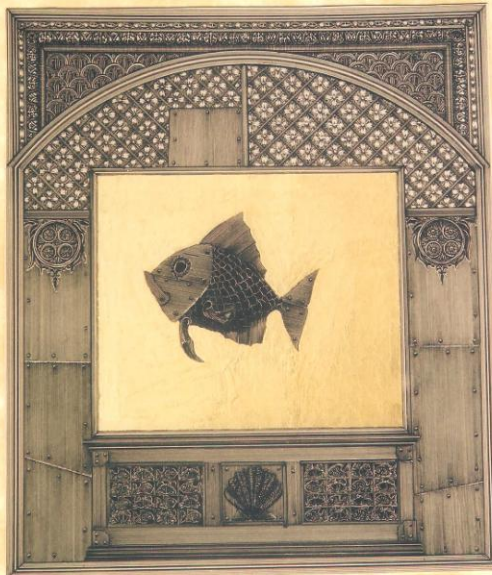
The Retirement of Archangel Michael and Lutherania's Zoo encompass the Romantic pathos that inspires the totality of this religious imagery so-called *The Mythic Lutherania*. Having lost their divine condition, Adam and Eve were not only expelled from de the Eden, but also an armored angel was appointed by God in order to avoid their return to that Sacred Space, in which our primal parents were created. But time shall come – Allegorius of Sevastopol says— when those who have lost their divine condition will be justly vindicated in their old dignity, that is to say: to become fully divine again. In light of this, the duties of Archangel Michael are no longer necessary, or to be accurate, a misconception to be eliminated. Accordingly, our *Archangel Michael* looks exhausted, worth to be retired from his illegitimate police functions: there is not a *sacred ambit* in opposition to a *profane one* any more: as the Apostle says, *that they should seek the Lord, if haply they might feel after Him, and find Him, though He be not far from every one of us. For in Him we live and move and exist. As some of your poets have also said: we are also His offspring.*



Our poet is, then, the Romantic Allegorius of Sevastopol, Official Iconographer of The Mythic Lutherania. However, we can easily detect that the Unity pursued by Romantic thinkers—that one which consists in becoming one with the Divine Oneness of Nature—turns into a grotesque frustration: no other things are *Beast I* and *Beast II* at Lutherania's zoo: morbid creatures born from an industrious mind, an unfortunate marriage between rational man and the impulsive forces of Nature: a sort of industrial monstrosities. Our artist discovers, then, that his Romantic ideal was a very old fashioned chimerical cliché,



a scholarly commonplace. Nothing better to illustrate this conflict than this Holderlin's thought, drawn from his *Hyperion: Nature closes her arms, and I stand alike an alien before her and do not understand her*. By declaring the incomprehensible character of Nature, the incomprehensibility of God follows without any further ceremony: do not forget that, in the Romantic ideology, Nature and God go hand by hand; if, as Hyperion says, Nature closes her arms, this means that God does either. This is the crucial spiritual episode in which our poet finally accepts that the Universe is –to use Schopenhauer's words– his representation and nothing else: the dialogue with Nature has been seriously interrupted, and such an interruption runs plainly into the theological field as well. In this sense *Kant's Dove* clearly represents Allegorious' theological crisis in plastic terms: a heavy dove, who just moves in an earthly terrain as its own, proper territory: this drawing is the visual version of Kant's *Critique of Pure Reason*, in whose preface the philosopher of Koenigsberg satirizes the metaphysical doves of Scholastic theologians and philosophers, and this in its three versions: Catholic, Lutheran, and Reformed ones. Needless to say, our artist conceives Kant as a natural consequence of Luther's thought. The remaining drawings are no more than an obvious outcome of this crisis: *Ockham's Arrival*, *Philosophical Creature*, of *Assault of Heidelberg* represent an ideological return to the old and noble order. Archangel Michael has been restored in his divine functions again in order to preclude any identification between the Sacred and the Profane spheres: *As the LORD approached, a very powerful wind tore the mountains apart. It broke up the rocks. But the LORD was not in the wind*¹.



¹ I Kings 19:11ff.